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op.18
1964
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MUSI



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СЕРГЕЙ ПРОКОФЬЕВ

ТАДКИЙ
УТЕНОК

П А Р Т И Т У Р А

М
1617
Р76
ор. 18
1964
с. 1
MUSI



ROBERTO SÁNCHEZ FERRER

SERGE PROKOFIEV
Op. 18

LE VILAIN PETIT CANARD

(d'après le conte d'Andersen)

POUR VOIX
ET ORCHESTRE SYMPHONIQUE

PARTITION
(deuxième rédaction)

Editions d'état «Musique»
Moscou 1964

ROBERTO SÁNCHEZ FERRER

СЕРГЕЙ ПРОКОФЬЕВ
Соч. 18

ГАДКИЙ УТЕНОК

(сказка Г. Х. Андерсена)

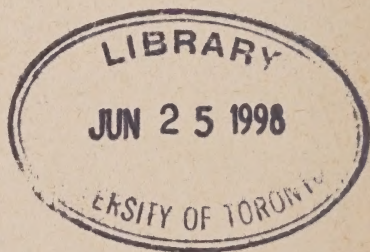
ДЛЯ ГОЛОСА
И СИМФОНИЧЕСКОГО ОРКЕСТРА

ПАРТИТУРА
(вторая редакция)

Издательство «Музыка»
Москва 1964

ORCHESTRA

2 Flauti (II—Piccolo)
2 Oboi
2 Clarinetti
Clarinetto basso
2 Fagotti
2 Trombe
2 Corni
2 Tromboni (I—tenore, II—basso)
Tamburo
Piatti
Cassa
Campanelli
Arpa
Canto
Violini I
Violini II
Viole
Violoncelli
Contrabassi



Все транспонирующие инструменты написаны в строе *C*, т. е. так, как они звучат.

Партии у исполнителей должны быть выписаны следующим образом: кларнеты—в строе *A*, басовый кларнет—в строе *B*, трубы—в строе *B*, валторны—в строе *F*. Партии валторн должны быть выписаны в скрипичном ключе.

Следующие инструменты могут быть поручены одному исполнителю: большая и малая флейты; малый барабан, тарелки, большой барабан, колокольчики.

Гадкий утенок Le vilain petit canard
(Сказка Г. Х. Андерсена) (Le conte de H. Ch. Andersen)

(Сказка Г. Х. Андерсена)

(Le conte de H. Ch. Andersen)

Сергей ПРОКОФЬЕВ

(1914 г.)

(1914 r.)
Serge PROKOFIEV Op.18

(1914 г.)

Allegretto

Lento

2 Flauti
(Fl. II poi Picc.)

2 Oboi

2 Clarinetti

Clarinetto basso

2 Fagotti

2 Trombe

2 Cogni

Trombone (tenor)

Trombone(basso)

Tamburo

Piatti

Cassa

Campanelli

Агра

Canto

Violini I

Violini II

Viole

Violoncelli.

Contrabassi

Allegretto

Как хо . ро . шо бы . лов де .
Qu'il fai.sait beau dans les cam .
Lento

pizz. H

arco

p dolce

p

2111

ROBERTO SÁNCHEZ FERRER

1 Allegretto

pp

pp

p

pp

La#

Fa#

. ревне!
. pagnes!

Солн . це
L'or des

Allegretto

V nil div. pp

pp div.

pp div.

pp pizz.

pp

p

pp

Musical score for a piece, likely a song or opera, featuring vocal and piano parts. The score is written in French and Russian.

Vocal Part (Lyrics):
 be. ce ло си я ло,
 blés rou lait en va gues,

Piano Part (Instrumental):
 The piano part includes various markings and notes:
 - *p* (piano)
 - *pizz.* (pizzicato)
 - *div.* (divisi)
 - *La*, *Do*, *Mib*, *Sol*, *Sib* (notes)
 - *2111* (measure number)

Musical score for a song, featuring vocal lines and piano accompaniment. The score is written in Russian and French. The Russian lyrics are "рожь со ло ти" and the French lyrics are "l'herbe é tait ver". The music includes various dynamics such as *p*, *mf*, and *pp*.

The score is organized into three systems. The first system consists of five staves. The second system consists of three staves. The third system consists of five staves. The lyrics are written below the vocal lines.

The Russian lyrics are: рожь со ло ти
 The French lyrics are: l'herbe é tait ver

2

лась, ду ши сто.е се но
 . те, le foin mis en meu les

mf
p
arco
mp

2111

poco rit.

First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) is present in the third measure of the second staff.

Second system of musical notation, consisting of five staves (two treble, three bass). This system contains mostly rests, indicating a pause in the music.

Third system of musical notation, consisting of five staves (two treble, three bass). The music continues with various note values and rests.

Fourth system of musical notation, consisting of five staves (two treble, three bass). It includes the following lyrics:

ле - жа - ло в сто - гах.

sé - chait au so - leil.

Fifth system of musical notation, consisting of five staves (two treble, three bass). It includes the following lyrics:

le - жа - ло в сто - гах.

sé - chait au so - leil.

The system also includes the instruction 'poco rit.' and various dynamic markings: 'pp' (pianissimo), 'p' (piano), 'unif.' (unifortissimo), 'arco' (arco), and 'div.' (divisi).

The system concludes with the instruction 'pp' (pianissimo).

3 Un poco sostenuto

First system of musical notation, measures 1-4. The score is for five staves. The first two staves are treble clef, and the last three are bass clef. The key signature has one sharp (F#). The tempo/mood is 'Un poco sostenuto'. Dynamics include 'p' (piano) and 'I' (first ending).

В зе - ле. ном у . гол . ке, сре - ди ло - пу - хов,
 A l'om-bre des ro-seaux, au fond du jar-din,

Un poco sostenuto

Second system of musical notation, measures 5-8. The score is for five staves. The first two staves are treble clef, and the last three are bass clef. The key signature has one sharp (F#). The tempo/mood is 'Un poco sostenuto'. Dynamics include 'pp' (pianissimo), 'unis. v' (unison, forte), and 'v' (forte).

tr *mp*

4

ут. ка си. дела на яй. цах. Ей бы. ло
 seu. le sou. vait i. ne sa. ne. Elle é. tait

2

p pp mp pp

[illegible]

The musical score for 'The Rose Tree' is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a single whole note chord, G4-Bb4-D5, which is sustained throughout the piece. The bottom staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, with some notes beamed together in pairs. The melody starts on G4, moves to A4, then Bb4, and continues with various intervals, ending on G4. The piece concludes with a double bar line.

скучно, о . на у . то . милась от долго . го си . де . ния .
triste et bien fati . guée, res . tant tous . jours pli . é . e .

A musical score for voice and piano, titled "Lied der Nachtigall" (Song of the Nightingale) by Franz Schubert. The score is written on five staves. The top staff is for the voice, and the bottom four staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo marking is "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p*, *mf*, and *f*. There are also performance instructions like "div." (diviso) and "pizz." (pizzicato). The score ends with a double bar line and repeat signs. The page number "211" is visible at the bottom right.

[5] Allegro, ma non troppo

Fl. *pp* II *mp*

Cl. *pp* *mp* *p*

Fag. *pp* *p*

Canto

Allegro, ma non troppo

unis. pizz. *p* *pizz.* *p* *div.* *mp* *unis.*

V-ni I *p* *pizz.* *p* *div.* *mp* *unis.*

V-ni II *p* *pizz.* *p* *div.* *mp* *unis.*

V-le *p* *pizz.* *p* *div.* *mp* *unis.*

V-c. *p* *pizz.* *p* *div.* *mp* *unis.*

Наконец, затре- ша- ли скорлуп- ки од-
 Tout à coup, les co- quilles gai- ment écla-

Fl. *a2* *pp* *mf*

Ob. *mf*

Cl. *pp* *mf*

Fag. *pp* *mf*

Canto

на задругой. У- тя- та вылезли на свет. „Как ве- лик этот
 tèrent une à une. Les tout-pe- tits virent le jour. „Qu'il est grand, l'uni-

V-ni I *p* *arco* *v* *p* *v* *f* *pizz.*

V-ni II *p* *arco* *v* *p* *v* *f* *pizz.*

V-le *p* *arco* *v* *p* *v* *f* *pizz.*

V-c. *p* *arco* *v* *p* *v* *f* *pizz.*

2111

rit.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p* *mp*

dim. *p* *mp*

Cassa

p

Arpa

mp

мир! Как ве-лик э-тот мир!
vers! Qu'il est grand, l'u-ni-vers!

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

[7] Pochissimo meno mosso

Ob. *p*

Cl. *pp*

Cl.basso *p*

Fag.

Canto *tristamente*
 По . след . ний у . те . нок был о . чень
 De . tou . te la sou . vé . e un seul é .

Pochissimo meno mosso

V-le *pp*

V-c. *pp*

C-b. *pp*

Ob. [8] *p*

Cl. *pp*

Cl.basso *p*

Canto
 не . кра . сив : без перь . ев , на длин .
 . tait ra - té : sans plu . mes , les pat .

V-le

V-c. *p*

C-b. *pp*

accelerando

rit.

a2

a2
 fpp
 p

fpp

-но . пу . галась со . сед . ка - ут . ка .
 S'é . cri . a la ca . ne voi . si . ne .

По .

Les

accelerando

rit.

fpp
 p
 p
 p
 p
 p

11

pp

con sord.

p

pp

Cassa

6/8

2/4

Camp.

mp

Canto

шел у.тиный выводок напти.чий двор. „Дер. житесь,де.ти,пря.мо,
 tout.petits.gagnè.rent la.bas.se. cour. „En.fants,te.nez.vous.droit,pattes

Un poco sostenuto

p

p

p

p

p

p

лап . ки врозь . Поклонитесь низ . ко той ста . рои ут . ке . О -
 é - car . té . es. Dites tous bon jour à la viell . le ca . ne . Elle

pp *p* *mp* *a2* *div.*

mf

mf

mf

mf

f

mp

на ис - пан - ской по - ро - ды. Ви - ди - те у ней на ла - пе
est de souche es - ra - gno - le. Vo - yez - vous le chif - fon rou - ge

espress.

div.

mf espress.

div.

mf espress.

mf espress.

mf espress.

mf

f

espress.

mp

mf

f

13 *Meno mosso*

Cl. basso

Cor.

Canto

красну-ю те-сем-ку? Э-то выс-ший знак от- личи-я для ут-ки.
 qui est à sa pat-te? U-ne distinc-tion bien ra-re chez les ca-nes.

Arch.

Ob.

Cl.

Cl. basso

Fag.

Cor.

Canto

У-тя-та низ-ко кла-ня-лись ис-пан-ской ут-ке и
 Les jeu-nes s'in-cli-nè-rent de-vant la viei-lle. Bien.

Arch.

14

Fl. *mp* *pp*

Ob.

Cl.

Cl.basso *mp* *pp*

Canto

ско - ро о - сво-и-лись со всем на-се-ле-нием пти-чь-е-го дво-ра.
 -tôt, ils con-nurent les di-ver-ses cou-tu-mes de la bas-se-cour.

Arch. *mf* *p* *pp*

15 Animato

Canto

Пло-хо при-шло-сь толь-ко бед-но-му некра-си-во-му у-
 Tris-te, tout seul de-vait vi-vre le vi-lain ca-nardsans

Arch. *pp* *cresc.*

8 a2 16 a2

Fl. *f* *pp* *f*

Ob. *f* *pp* *f*

Cl. *f* *pp* *f*

Canto
 - тен - ку. Над ним все сме-я - лись,
 plu - mes. Son sort fut hor - ri - ble.

V-ni I *f* *pp* *f*

V-ni II *f* *pp* *f*

V-le *f* *pp* *f*

V-c *f*

Fl. *f* *pp* *cresc.*

Ob. *f* *pp* *cresc.*

Cl. *f* *pp* *cresc.*

Fag. *f* *pp* *cresc.*

Canto
 гнали е.го о.то.всю.ду, же.ла.ли.что.бы.кош.ка.све.ла.ско.
 Il ne con.nut que la hai.ne. Cha.cun lui sou.hai.tait d'ê - tre de.vo.

V-ni I *f* *pp* *mf*

V-ni II *f* *pp* *mf*

V-le *f* *pp* *mf*

(Fl. II muta in Picc.)

II. II muta in Poco.)

mp

mp

mp

mp

mp

a2

mf

con sord.

mp

mp

mp

T-ro

pp

mp

pp

ре - е е - го. Ку - ры кле - ва - ли е - го, ут - ки ши - па - ли, лю - ди тол - ка - ли но -
 re par le chat. Il fut pi - qué par les coqs, par les pin - ta - des. On le trou - vait par trop

pizz.
div.

p

(sempre pizz.)
div.

p

(sempre pizz.)
div.

p

div.

mp

div.

mp

I
 pscherzando
 II
 pscherzando
 senza sord.
 mp secco Lab. Mib
 че - рез за - бор. Птич - ки, си - де - в - ши - е в ку -
 et s'en - vo - la. Vi - te s'en - fu - rent les oi -
 pizz. div.
 mp
 pizz. mp
 pizz. mp
 pizz. mp
 mp

Picc. *muta in Fl. II* *rit.*
solo scherzando
 Fl. *P scherzando*
 Cl.
 Arpa
 Canto *rit.*
 .стах вспорхнули с ио - пу.гу. У - те.нок по. ду.мал:
 .seaux de.vant son ap. pro.che. Le pauvre pen. sa:
 unis. arco
 Archi *Pespressivo arco*
Pespressivo arco
arco Pespressivo
Pespressivo

Andantino
P molto espress.

Canto *rit.*
 „Э - то от то - го, что я та.кой гад.кий...“
 „Que je suis vi. laln! On fuit dès que j'ar. ri. ve.“
 div.
 Archi *pp* *molto espressivo*
pp *molto espressivo*
pp
pp
pp

21 Allegretto

Fl. *soli* *mp* *a2*

Fag. *mp* *II* *p*

Tr-be

Canto

Он закрыл глаза, но все же продолжал бежать, пока не до-
 Il ferma les yeux tout en courant péniblement vers un nègre.

unis.

Archi *p* *unis.* *p* *p* *p* *p*

22

Fl. *mp* (II Fl. muta Picc.)

Ob. *p*

Cl. *mp*

Fag. *mp*

Tr-be

Canto

стиг бoлoтa. Там ди.ки.е утки на.ки.ну.лись на не-
 fon de ma.re. Là, à sa sur.prise il vit des ca.nards sau.

Archi *p* *div. mp* *energico* *p* *non div.* *pizz.* *pizz.* *pizz.* *pizz.*

Ob. *a2* **23**

Tr-be *mf* *mp*

Canto
 .ro:
 .vages. „Ты что за пти.ца?!“ У . тенокпо.во.
 „Quel est ce mons.tre?“ Le pau.vre ca.ne.

Archi *f* *al tallone* *mf* *p* *pizz.* *p*

Picc. **24**

Ob. *f*

Fag. *p*

Canto
 .ра.чи.вал.ся на все сто.ро.ны. „Ты ужас.но га.док!“ У . те.нок
 .tonbais.sait la tê . te, tout tremblant. „Que tu es gro . tes.que!“ Le pau . vre

Archi *arco* *f* *al tallone* *p* *pizz.* *p*

mp

p

Mib, Sib

f

кля́нялся как то́лько мог ни же., Не взду́май же нить ся на ком-нибу́дь из
 fit des ré.vé.ren.ces pro.fon.des., Pas u.ne des nô.tres ne vou.dra t'ê.pou.

p

f (al tallone)

f (al tallone)

arco

(al tallone)

25 Andantino
(muta in Fl. II)

First system of musical notation. It includes staves for Flute II (Fl. II), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). Dynamics include *mf*, *f*, *p*, and *pp*. A section is marked *tranguillo* (tranguillo). The key signature has one flat (B-flat).

Second system of musical notation. It includes staves for Flute II (Fl. II), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). Dynamics include *mp*, *f*, and *pp*. A section is marked *Prespr.* (Prespirato). The key signature has one flat (B-flat).

Нас! "ser!" Мор ли по-думать об
Oh! qu'il è - tait loin deson.

Third system of musical notation. It includes staves for Flute II (Fl. II), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). Dynamics include *pp*, *pp*, and *pp*. A section is marked *arco* (arco). The key signature has one flat (B-flat).

Andantino

pp espressivo div.
pp espressivo unis.
pp arco

poco rit.

a2 [26] Andante assai

pp mp p PP

II. pp PP pp

pp

з - том у - те.нок!
ger au'ma.ri . a . ge!

poco rit.

Andante assai

unis.

pp pp pp p pizz. p pizz. p p

27

p *mp* *pp*

I
II
III

pp *pp* *pp*

Так на ч а л и с ь е . г о с т р а н с т в о в а н и я . Ч е . г о
C'est le d é . b u t de ses t r i s t e s a . v e n t u r e s . D u . r a n t

p *p* *p* *p*

First system of musical notation. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a piano (*p*) dynamic marking. The second staff is in treble clef with a mezzo-piano (*mp*) dynamic marking. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. The system concludes with a double bar line.

Second system of musical notation. It consists of five staves. The top staff is in treble clef with a piano (*pp*) dynamic marking. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The system concludes with a double bar line.

Third system of musical notation. It consists of five staves. The top staff is in treble clef with a piano (*pp*) dynamic marking. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The system concludes with a double bar line.

толь-ко не вы-тер-пе-ли за э-ту страш-ну-ю о-сень!
 les mois d'au-tomne il ne sup-por-ta que maux et souffrances!

Fourth system of musical notation. It consists of five staves. The top staff is in treble clef with a piano (*pp*) dynamic marking. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The system concludes with a double bar line.

acceler.

[28] Più mosso

First system of musical notation (measures 28-31). The piano part begins with a melody in the right hand and accompaniment in the left hand. Dynamics include *f*, *mf*, and *p*.

Second system of musical notation (measures 32-35). The piano part continues with a melody in the right hand and accompaniment in the left hand. Dynamics include *poco cresc.*, *mp*, and *pp*.

Third system of musical notation (measures 36-39). The vocal part begins with a melody line. Dynamics include *mp*.

Иног - да он ча - са - ми си - дел в ка - мы шах, за ми.
Il res. tait des jour-nées à trem. blier dans les roseaux, ra va.

Fourth system of musical notation (measures 40-43). The piano part continues with a melody in the right hand and accompaniment in the left hand. Dynamics include *acceler.*, *Più mosso*, *div pizz.*, *mf*, and *p*.

Cl. *mp* *p* *mp* *mf*

Tr-be *mp* *p* *mp* *mf*

Canto
 -ра - я от стра-ха, дро-жа от ис-пу-га, а вы-стре-лы о.хот-ни-ков
 -ge par l'angois.se, mou-rant d'e-pou-vente pen-dant que des chasseurs tiraient

V-ni I *mp* *p* *mp* *mf*

V-ni II *mp* *p* *mp* *mf*

V-le *arco unis. sul ponticello* *p* *mp* *loco* *mf*

V-c. *arco unis. sul ponticello* *p* *mp* *loco* *mf*

Fl. *a2* *b*

Ob. *a2* *b*

Cl. *mp* *mp*

Tr-be *mp*

Cor. *mp*

Platti *secco*

Canto
 раз-да-ва-лись по все-му ле-су.
 sans re-lâ-che par les noirs tall-lis.

Archi *mp*

arco unis.

Страш - на.я пасть со - ба - ки ви - я.ла над е - го го.ло -
 Puis un é. nor - me chien se je - ta sur lui, voulant le man.

arco
unis.
mp

arco
unis.
mf *p saltando* *mf* *p*

mf *p saltando* *mf* *p*

mf *p saltando* *mf* *p*

[30]

molto rit.

mf

mp

p

a2

f

dim.

con sord.

mp

pp

pp

pp

pp

f

dim.

dim.

dim.

f

dim.

f

dim.

- вои.

- ger.

sul ponticello

sul ponticello

div.

unls.

p

p

p

f

dim.

dim.

dim.

Andante assai

31

solo *mp* *pp*
 senza sord.
pp
 solo *p* misterioso, ben tenuto *mp*
ppp poco cresc. *p* *ppp*
 Dob, Reb *pp* Do *p* *mf*
pp misterioso
 Ста.но - ви.лось хо.лод - ней.
 Il fai sa.it tou.jours plus froid.
 Andante assai
 loco
 loco
pp sul ponticello *p*
 8- con sord. div.
pp *mp* *pp*
 con sord. div.
pp *mp* *pp*
 con sord.
pp *mp* *pp*
 div. con sord.
pp *mp* *pp*
pp *mp* *pp*
mp *pp*

О - зе - ро по - сте - пен - но за - тя - ги - ва - лось
 La gla - ce peu à peu re - cou - vrit les eaux du

Do #, Re, Mi, Fa, Sol #, La #, Si

loco

32 Più mosso

mp p

mp p

p

mp lamentoso mp

mp senza arpeggiare

p

льдом. У те-нок дол-жен был все вре-мя пла-вать, чтоб во-
 lac. Le ca-ne-ton de-vaît tou-jours na-ger pour se gar-

Più mosso

pp

pp

div. pizz.

mf

pp

Picc. solo ritardando

[33] Meno mosso (poco)

pp tranquillo

pp

pp

p

I (senza sord.)

II *pp* molto tenuto con sord.

p molto tenuto

Cassa

pp

pp non arpegg.

pp

- да не за - мерз. ла.
 .der un cоln li - bre.
 unis. ritardando

Meno mosso (poco)

pp espress.

pp

pp arco, con sord.

pp div. pizz. (senza sord.)

p div. con sord.

C-b. div.

Fl. (1)

Ob.

solo

p molto espress.

p

p

mp dim.

Si Sol

Было бы слишком грустно рас-сказывать о тех ли-шних, ка-ки е
Et il vit bien d'autres souf-fran-ces, d'autres mi-sè-res pendant l'hi-

p div. pizz.

p unis.

pp

p *pp* *pp* *pp* *p* *pp*

senza sord. Il solo

pp

ВЫ - не с он в э - ты жи - му.
ver gla.cial et ter ri ble.

pp *pp* *pp* *pp* *pp*

pp

II

pp

solo

p

pp

p

Sol $\sharp$, Si $\sharp$

pp

La $\flat$

Do $\sharp$, Mi $\flat$

p

Од - на - жды сол - ныш - ко - при.
Le clair so - leil en - fin re.

Allegretto
senza sord.

pp

senza sord.

arco
div.

pp

senza sord.

senza sord.

pp

senza sord. pizz.

p

Музыкальный фрагмент, включающий вокальную партию и оркестровое сопровождение. Включены динамические обозначения (*pp*, *p*, *mp*, *mf*) и темповые указания (*pochiss. rit.*).

Вокальные тексты (русский и французский):

- гре - ло зе-млю сво и ми те-плы - ми лу-
- prit - sa for-се, don - nant à la terre et ne vie nou-
- pochiss. rit.

Оркестровые обозначения: *senza sord. arco*, *p*, *pp*, *mp*, *mf*.

a tempo

36

This is a musical score for the song "The Rose Tree". It is written for a vocal line and a piano accompaniment. The score is in 2/4 time and consists of 36 measures, with the measure number "36" appearing in a box at the top center. The tempo is marked "a tempo" at the top left. The key signature has one sharp (F#), indicating the key of D major. The vocal line is written on a single staff, and the piano accompaniment is written on four staves. The piano part includes dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as notes, rests, and slurs.

A musical score for a three-part setting of 'The Rose Tree'. The score is written on three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The key signature has one sharp (F#), and the time signature is 4/4. The Soprano part begins with a whole rest followed by a half note 'F#4' on the first staff line, then continues with a melody. The Alto and Bass parts enter with a more complex, descending and ascending melodic line. Dynamics include *p* (piano) for the Soprano and *pp* (pianissimo) for the Alto and Bass. The piece concludes with a final chord in the Soprano part.

- ча - ми, жа во ро н ки за пе ли, ку
 - vel - le. le. Les oi seaux chan tè rent et

a tempo

allargando

mp *mp* *mp* *mf*

pp

Lab, Sib *p* gliss. Sib Do#, Re# *f*

-сты заце ли при
l'air é-tait doux. O-шла вес-
beau prin.

allargando

mp *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mf*

unis. *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mf*

arco *div.* *cresc.* *cresc.*

2111

First system of the musical score. It consists of five staves. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff has a bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are also some markings like *2* and *5* under notes.

Second system of the musical score. It consists of five staves. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff has a bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are also some markings like *2* and *5* under notes.

Third system of the musical score. It consists of five staves. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff has a bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There are also some markings like *2* and *5* under notes.

Fourth system of the musical score. It consists of five staves. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff has a bass line. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). There are also some markings like *2* and *5* under notes.

37 Con moto

First system, measures 1-4. The tempo is *Con moto*. The key signature has one sharp (F#). The first staff has a first ending bracket over measures 3 and 4, and a second ending bracket over measures 3 and 4. The second ending is marked with a *p* (piano) dynamic.

Second system, measures 5-8. It continues the piano introduction with the same melodic and bass lines.

Third system, measures 9-12. It continues the piano introduction with the same melodic and bass lines.

Ре.се.лов.змах.ну.луте.нок кры.лья.ми. За.зи.му.о.ни.у.спе.ли.вы.ра.сти.
 Le ca.neton bat.tit gai.ment des al.les, qu'il sen.tait plus gran.des,plus puis.san.tes.

Con moto

Fourth system, measures 13-16. The tempo is *Con moto*. The first staff has a first ending bracket over measures 15 and 16, and a second ending bracket over measures 15 and 16. The second ending is marked with a *p* (piano) dynamic. The first staff has a *pizz.* (pizzicato) marking over measures 13 and 14, and an *arco* (arco) marking over measures 15 and 16. The second staff has a *pizz.* marking over measures 13 and 14, and an *arco* marking over measures 15 and 16. The third staff has a *pizz.* marking over measures 13 and 14, and an *arco* marking over measures 15 and 16. The fourth staff has a *pizz.* marking over measures 13 and 14, and an *arco* marking over measures 15 and 16. The fifth staff has a *pizz.* marking over measures 13 and 14, and an *arco* marking over measures 15 and 16. The sixth staff has a *pizz.* marking over measures 13 and 14, and an *arco* marking over measures 15 and 16.

38

poco rit.

allargando

mp

p

p

mp

mp

p

Do, Re, Mi, Fa, Sol, La, Si

Под-нял-ся на крыльях у - те - нок и при ле - тел в боль - шой цве -
 Le sa - neton vola dans les pa - se et se po - sa dans un jar -

poso rit. *allargando*

poco rit.

mp saltando

div.

pizz.

mp

gliss.

div.

mp

pizz.

arco

mp

39

*pp un poco maestoso**pp un poco maestoso**pp un poco maestoso**pp**Do# p un poco, maestoso*.mo!
beau!Вдруг из ча-щи трост-ни-ков по-я-
Tout à coup, glis-sant sur l'eau, pa - ru -*pp*
div.*p**p*
div.*p**pp*div. *pp**pp*

(1)
 Sol# Re# La#
 - ви - лись три пре крас - ных ле - бе -
 - rent trois su - gnes, сом - те nel - ge

rit. assai

[40] Più animato ed un poco agitato

Staff 1: *p*
 Staff 2: *mp* *pp*
 Staff 3: *p*
 Staff 4: *p*
 Staff 5: *p*

Staff 1: *p*
 Staff 2: *mp* *pp*
 Staff 3: *p*
 Staff 4: *p*
 Staff 5: *p*

Staff 1: *p*
 Staff 2: *mp* *pp*
 Staff 3: *p*
 Staff 4: *p*
 Staff 5: *p*

- для.
 blancs.
 rit. assai

Più animato ed un poco agitato
 unis.

Не по - нят - на - я си - ла при - вле -
 У - не for - ce puis - san - te lat - ti.

Staff 1: *pp*
 Staff 2: *pp*
 Staff 3: *p*
 Staff 4: *p*
 Staff 5: *p*

Musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *mp* (mezzo-piano) dynamic and a *cresc.* (crescendo) marking. The second staff has a *p* (piano) dynamic and a *cresc.* marking. The third staff starts with a *p* dynamic. The fourth staff has a *cresc.* marking. The fifth staff begins with a *mp* dynamic and a *cresc.* marking. The system concludes with a *f* (forte) dynamic.

Empty musical staves for the second system, consisting of five staves.

Empty musical staves for the third system, consisting of five staves.

Vocal line with lyrics in Russian and French. The Russian lyrics are: "ка - ла у - тен - ка к э - тим цар - ствен - ным пти - цам." The French lyrics are: "rait malgré lui vers ces oi - seaux fiers et no - bles."

Piano accompaniment for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking. The system concludes with a *mf* (mezzo-forte) dynamic.

41 Menó animato
(Fl. II muta in Picc.)

Flute II (Piccolo) part. The score shows two measures. The first measure has a dynamic of *mf* and a marking *a2*. The second measure also has a dynamic of *mf*. The notes are in treble clef with a key signature of one sharp (F#).

Flute I and Flute II parts. Flute I is marked *con sord.* and *p*. Flute II is marked *senza sord.* and *mp*. The score shows two measures. The first measure has dynamics of *p* for Flute I and *mp* for Flute II. The second measure has dynamics of *p* for Flute I and *mp* for Flute II. The notes are in treble clef with a key signature of one sharp (F#).

Violin I and Violin II parts. The score shows two measures. The first measure has a dynamic of *p*. The second measure has a dynamic of *mp*. The notes are in treble clef with a key signature of one sharp (F#).

Ес-ли он при-бли-зит-ся к ним, о-ни, ко-
Et pour-tant s'il des ap-pro-chaît cer-tai-ne.

Meno animato

Violoncello and Double Bass parts. The score shows two measures. The first measure has dynamics of *p* for Violoncello and *mf* for Double Bass. The second measure has dynamics of *p* for Violoncello and *mf* for Double Bass. The notes are in bass clef with a key signature of one sharp (F#).

ritard.

неч-но, е-го у - бьют, по-то-му что он та-кой гад-кий... Но
 -ment il se-ra-it tu - é, car n'é-tait-il pas un vrai mons-tre... Plu-

arco
 div. *ritard.*
f p
 div. *f p*
 div. *f p*
espress.
 div. *f p*
 arco
 non div. *f p*
 div.

2111

42 a tempo
Picc.

луч-ше у-ме-реть от их у-да-ров, чем тер-петь все, что
 têt mou-rir, tu-é par ces beaux cy-gnes, qu'en-du-rer de nou-
 a tempo

12/8 $\text{J} = \text{J}$

ff *agitato*

ff *agitato*

a2 *ff*

a2 *mf*

a2

p *mf*

mf *ff*

Dob, Re, Mi, Fa, Sol, La, Si

вы страдал он в про-дол-же-ни-е э-той жи-зы!
 veautous les malheurs soufferts du rant ce triste hi ver!

J = J

arco

ff *agitato*

f

f

f

unis. pizz.

f

unis.

2111

43

First system of musical notation, measures 43-45. The score includes five staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom staff is for the double bass. The music is in a minor key with many flats. Measure 43 has a first ending bracket. Measure 44 has a second ending bracket. Measure 45 is a full measure. Dynamics include *f* and *a2*.

Second system of musical notation, measures 46-48. The score includes five staves. The top four staves are for strings. The bottom staff is for the double bass. Measure 46 has a first ending bracket. Measure 47 has a second ending bracket. Measure 48 is a full measure. Dynamics include *a2*.

Third system of musical notation, measures 49-51. The score includes five staves. The top four staves are for strings. The bottom staff is for the double bass. Measure 49 has a first ending bracket. Measure 50 has a second ending bracket. Measure 51 is a full measure. Dynamics include *Cr. cassa* and *mf*.

Fourth system of musical notation, measures 52-54. The score includes five staves. The top four staves are for strings. The bottom staff is for the double bass. Measure 52 has a first ending bracket. Measure 53 has a second ending bracket. Measure 54 is a full measure. Dynamics include *semplice*, *pp*, and *„V-“ Eh*.

Fifth system of musical notation, measures 55-57. The score includes five staves. The top four staves are for strings. The bottom staff is for the double bass. Measure 55 has a first ending bracket. Measure 56 has a second ending bracket. Measure 57 is a full measure. Dynamics include *pizz.*, *arco*, and *arco*.

1. *pp*

p

бейте меня... " - сказал у - те - нок и опустил го - ло - ву, о - жи - да - я
 bien, tuez moi... » dit-il sans forces, et résigné bais - sa la tête, at - ten - dant la

pp

div.
pizz. *p*

div. *p*

pizz. *p*

pizz. *p*

unis. *p*

div. *p*

pizz. *p*

44

f *p* *scherzando* *a2* *pscherzando* *pp* *p* *scherzando*

Музыкальное произведение: *L'Autre Transparente* (фрагмент из оперы *Le Chant du Cygne* Жюль-Эдмона Фавре). Музыка записана на двух системах. Первая система содержит ноты для правой и левой рук. Вторая система содержит ноты для правой руки и текст песни. Текст песни на русском и французском языках.

Музыкальные обозначения: *f* (forte), *p* (piano), *pp* (pianissimo).

Текст песни:

смерти.
мёрт.

Но что он у-видел в чистой воде?
Dans l'autre transparente, tout ébloui.

Сво.
11

Molto animato

A musical score page from a manuscript, featuring four staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, in alto clef. The bottom staff is for Cello and Double Bass, in bass clef. The music is written in G major (one sharp) and 4/4 time. It includes various performance markings such as 'arco' (bowed), 'unis' (unison), 'pp' (pianissimo), 'psaltando' (saltando), 'div.' (divisi), 'pizz.' (pizzicato), and 'arco div.' (divided bows). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests or sustained sounds indicated by horizontal lines. A small number '2444' is visible at the bottom center of the page.

poco rit.

a tempo

45

pp con brio

pp con brio

pp con brio

pp con brio

74

pp

senza sord.

pp

Do, Re, Mi, Fa, Sol, La, Si

Miss

pp

Mib. Sib

avec joie

е от-ра-же-нье,
vit son i-ma-ge.

HO ON
Quel le

poco rit.

pp

pp

pp

plzz.
div. #

pp

F

a tempo

giocoso, sul punto del arco

uni s

unis

pp

Музыкальный фрагмент, состоящий из нескольких систем нот. Включает вокальную партию с русскими текстами и фортепианное сопровождение. В нотации используются различные ритмические значения, включая восьмые и шестнадцатые ноты, а также аккорды. В нижней части фрагмента присутствует текст на русском языке.

был те - перь не гад кой, се рой
 joie! il n'e tait plus l'oi - seau sans

Музыкальный нотный текст, включающий вокальную партию и инструментальные партии. Включены русские, французские и английские тексты.

Вокальный текст:

пти plu - пей, mes, a mais nре un -

Инструментальные партии включают сложные ритмические и мелодические конструкции, включая аккорды и пассажи.

The musical score is written for piano and voice. The piano accompaniment consists of two staves. The right hand plays a series of arpeggiated chords, often marked with a '7' indicating a seventh. The left hand plays sustained chords, some marked with a 'p' for piano. The vocal line is written on a single staff. It begins with a melodic phrase that includes grace notes. Below the vocal line, the lyrics are written in Russian and French.

Lyrics:
 крас ным ле бе
 су гне beau et

- дем. fier. He On де peut

f poco gravamente

arco unis. div.

dynamics: *pp*, *p*, *mp*, *ppp*, *f*

articulation: *div.*

performance instructions: *f poco gravamente*, *arco unis.*

Musical score for a piece, likely a piano and voice. The score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes complex figures with grace notes and slurs. The vocal line has lyrics in Russian and French. Dynamics include *p*, *pp*, and *ppp*.

Lyrics (Russian): да в гнез де у ти ном ро-
 паі tre dans le nid d'u ne

[illegible]

[47] Moderato

poco rit. (poco)

mf 7 p 7 mf

pp mf

p mf Reb, Mib, Lab

p mf e. blanco.

poco rit. (poco) Moderato p mf div. pizz. f 3 mp

Солн це со. Dans les ra.

First system of musical notation, measures 1-4. The vocal line features a long melisma on a whole note. The piano accompaniment consists of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, measures 5-8. This system contains only rests for all staves.

Third system of musical notation, measures 9-12. It features a piano accompaniment with a descending eighth-note scale in the right hand and a bass line in the left hand.

Fourth system of musical notation, measures 13-16. It contains the vocal line with lyrics in Russian and French.

гре-ло е - го, си - рень скло-
- yons du so - leil, les eaux du

Fifth system of musical notation, measures 17-20. It features a piano accompaniment with chords and triplets in the right hand, and a bass line in the left hand.

Meno mosso

48

pp

p subito

p subito

Re ♯, Mi ♯, Fa ♯, La ♯, Si ♯

pp dolce

нилась пред ним,
lac le ber.cèrent,

ле - бе - ди
et ten - dre.

Meno mosso
con sord.

V-ni I div.

pp

pp subito

pp subito arco

pp subito

pp subito

The musical score is arranged in systems. The first system features a vocal line with lyrics in Russian and French, and a piano accompaniment. The second system continues the vocal line and includes piano accompaniment with glissando markings and piano dynamics. The third system shows the vocal line with lyrics and piano accompaniment with a 'con sord.' marking. The fourth system features a complex piano accompaniment with rapid sixteenth-note passages and piano dynamics.

Lyrics:
 неж - но е - го при - лас - ка - ли.
 - ment les beaux cygnes l'em - bras - se - rent.

Musical markings:
 gliss.
 pp
 con sord.

Mor ли он меч-тать o та-ком
 Eût-il pu ja-mais faire un si beau

senza sord. unis.
p cresc.
cresc.
cresc. non div.
V-ni div.
p
cresc.

colla parte

79

First system of musical notation, measures 1-4. Dynamics include *f*, *p*, and *pp*. A *ppress.* marking is present in the lower staves.

Second system of musical notation, measures 5-8.

сча - стье, ко - гда был гад - ким у - тен - ком?
 div. rê - ve quand il é - tait l'oiseau sans plu - mes!

colla parte

Third system of musical notation, measures 9-12. Dynamics include *p* and *pp*. A *p div.* marking is present.

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